

12

SELECTED COMPOSITIONS

FOR THE
PIANOFORTE
BY
AMERICAN COMPOSERS

(From "The Universal Library of Music")

ARTHUR FOOTE	Op. 34, No. 1. Pierrot . . . . .	.40
ARTHUR FOOTE	Op. 34, No. 2. Pierrette . . . . .	.40
AD. M. FOERSTER	Woodland Sounds . . . . .	.40
EMIL LIEBLING	Op. 24, Memento appassionato . . . . .	.40
EDWARD MAC DOWELL	Op. 49, No. 1. Air . . . . .	.40
EDWARD MAC DOWELL	Op. 49, No. 2. Rigaudon . . . . .	.60
ETHELBERT NEVIN	Mazurka in E flat . . . . .	.60
HORATIO W. PARKER	Capricietto in A . . . . .	.50
CLARA KATHLEEN ROGERS	Op. 32, Scherzo in D . . . . .	.50
HENRY SCHOENEFELD	Op. 16, Valse élégante . . . . .	.75
GERRIT SMITH	Op. 21, No. 2. Gavotte in D . . . . .	.50
WILSON G. SMITH.	Op. 61, No. 2. Scène d'Amour. Romance . . . . .	.40

The Arthur P. Schmidt Co.
BOSTON, NEW YORK,
120 Boylston St. 8 West 40th St.

Printed in U.S.A.

Air.

E. A. MAC DOWELL Op. 49. No 1.

Nobilmente e largo.

ff pesante.

ff

poco rallentando.

p cantando

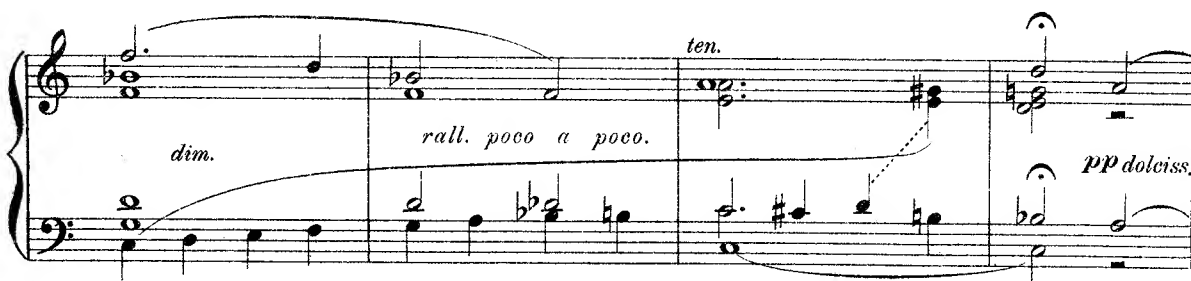
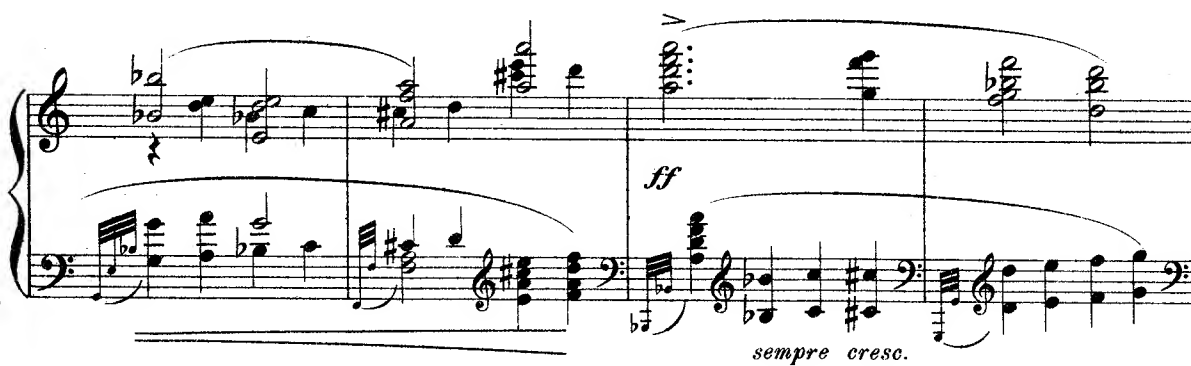
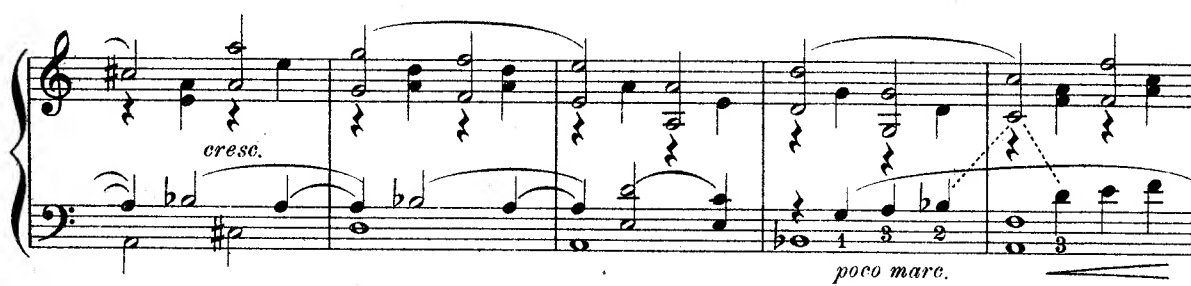
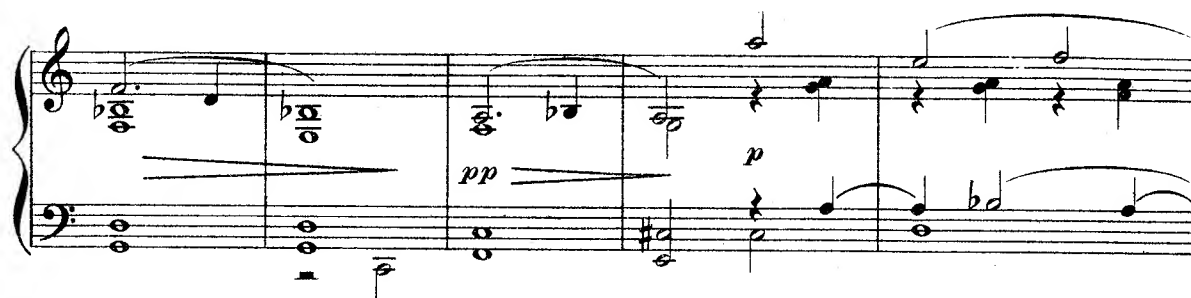
cresc.

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l'accompagnamento staccato

p

f *poco rall.*

pp *R.H.* *cresc.*

molto *ff* *largamente*

EDWARD MACDOWELL

Instrumental Compositions

PIANOFORTE SOLOS

*Op. 13, No. 1, 2.	Prelude and Fugue	.60	Op. 49, No. 1.	Air	.40
*Op. 16.	Serenata	.50	Op. 49, No. 2.	Rigaudon	.60
*Op. 17, No. 2.	Witches' Dance	.75	Op. 51.	Woodland Sketches (Edition Schmidt, No. 47)	1.25
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*Op. 19, No. 3.	Revery	.30		—In Autumn—From an Indian Lodge—To a Waterlily—	
*Op. 19, No. 4.	Dance of the Dryads	.60		From Uncle Remus—A Deserted Farm—By a Meadow	
*Op. 24, No. 4.	Czardas (Friska)	.60		Brook—Told at Sunset	
*Op. 28.	Six Idyls (Edition Schmidt No. 57)	1.00	Op. 55.	Sea Pieces (Edition Schmidt No. 48)	1.25
	In the Woods—Siesta—To the Moonlight—Silver			To the Sea—From a Wandering Iceberg—A. D. 1620—Star	
	Clouds—Flute Idyl—The Blue-bell			light—Song—From the Depths—Nautilus—In Mid-Ocean	
*Op. 28, No. 4.	Silver Clouds. Idyl in B flat	.40	Op. 57.	Third Sonata (Norse)	2.00
*Op. 28, No. 5.	Flute Idyl in G	.40	Op. 59.	Fourth Sonata (Keltic)	2.00
*Op. 31.	Six Poems after Heine (Edition Schmidt, No. 58)	1.00	Op. 61.	Fireside Tales (Edition Schmidt No. 67)	1.25
	From a Fisherman's Hut—Scotch Poem—From			An Old Love Story—Of Bre'er Rabbit—From a German For-	
	Long Ago—The Post Waggon—The Shepherd			est—Of Salamanders—A Haunted House—By Smouldering	
	Boy—Monologue.			Embers	
*Op. 31, No. 2.	Scotch Poem	.50	Op. 62.	New England Idyls (Edition Schmidt No. 75)	1.25
Op. 36.	Etude de Concert	.75		An Old Garden—Mid-Summer—Mid-Winter—With Sweet	
Op. 37.	Les Orientales:			Lavender—In Deep Woods—Indian Idyl—To an Old White	
	No. 1. Clair de Lune	.40		Pine—From Puritan Days—From a Log Cabin—The Joy of	
	No. 2. Dans le Hamac	.40		Autumn	
	No. 3. Danse Andalouse	.40		In Passing Moods. Album of Selected Pianoforte Pieces	
*Op. 38.	Marionettes (Edition Schmidt No. 59.) Aug-	1.00		(Edition Schmidt No. 118)	1.00
	mented and revised edition			Prologue—Alla Tarantella—An Old Love Story—Melody—	
	Prologue—Soubrette—Lover—Witch—Clown—			The Song of the Shepherdess—A Deserted Farm—To the	
	Villain—Sweetheart—Epilogue			Sea—Danse Andalouse—From a Log Cabin—Epilogue	
Op. 39.	Twelve Etudes for the Development of Tech-	1.50		Six Little Pieces (After Sketches of J. S. Bach)	.75
	nique and Style (Schmidt's Educational			(Schmidt's Educational Series No. 107)	
	Series No. 4)			Compositions published under the pseudonym of Edgar Thorn	
	Separately			Amourette	.50
	1. Hunting Song40			Forgotten Fairy Tales	.75
	2. Alla Tarantella50			Sung Outside the Prince's Door—Of a Tailor and a Bear—	
	3. Romance40			From Dwarf-land—Beauty in the Rose-garden	
	4. Arabesque50			Six Fancies	.75
	5. In the Forest40			A Tin Soldier's Love—Summer Song—To a Humming Bird—	
	6. Dance of the Gnomes .50			Across the Fields—Bluette—An Elfin Round	
	7. Idyl50			In Liltng Rhythm (Two Pianoforte Pieces)	.75
	8. Shadow Dance .50				
	9. Intermezzo40				
	10. Melody40				
	11. Scherzino50				
	12. Hungarian50				

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	1. To a Wild Rose	.50	4. A Deserted Farm	.50
	2. At an Old Trysting Place	.50	5. Told at Sunset	.60

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The ARTHUR P. SCHMIDT Co.,
BOSTON, 120 Boylston St. NEW YORK, 8 West 40th St.

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Rigaudon.

Allegro quasi Allegretto.

E.A. MAC DOWELL Op. 49 No 2.

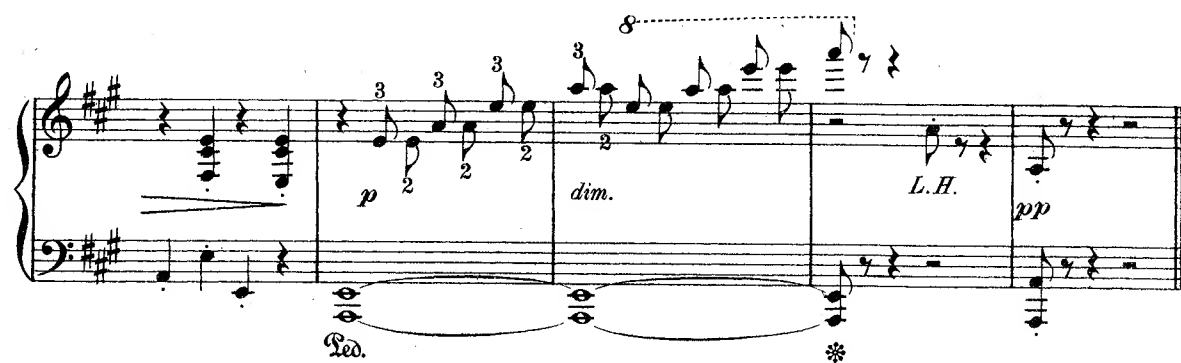
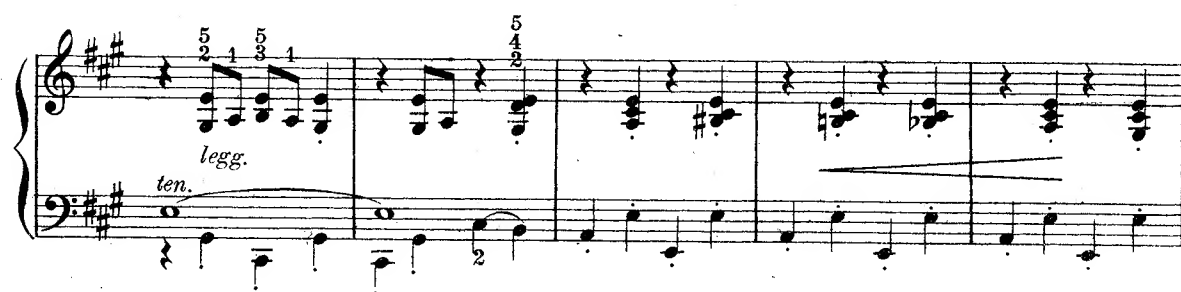
The musical score for "Rigaudon" is written for piano. It begins with a treble and bass clef, a key signature of two sharps (D major), and a 2/4 time signature. The tempo is marked "Allegro quasi Allegretto." The composer is E.A. MacDowell, Op. 49 No 2. The score is divided into five systems. The first system starts with a piano (p) dynamic and a "legg." (leggiero) marking. The second system includes a "ten." (tenuto) marking. The third system features a piano (p) dynamic and a "pp" (pianissimo) dynamic. The fourth system includes a "fz" (forzando) dynamic and a "p giocoso" marking. The fifth system includes a "ten." (tenuto) marking and a "legg." (leggiero) marking. The score is decorated with various musical notations, including slurs, ties, and fingerings.

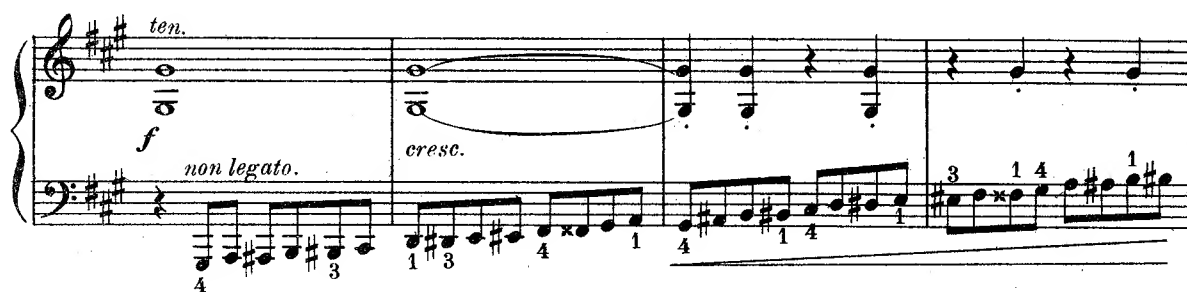
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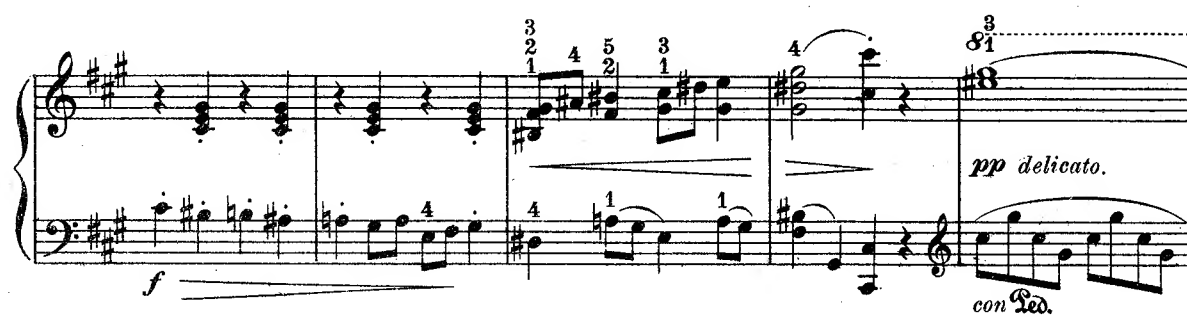
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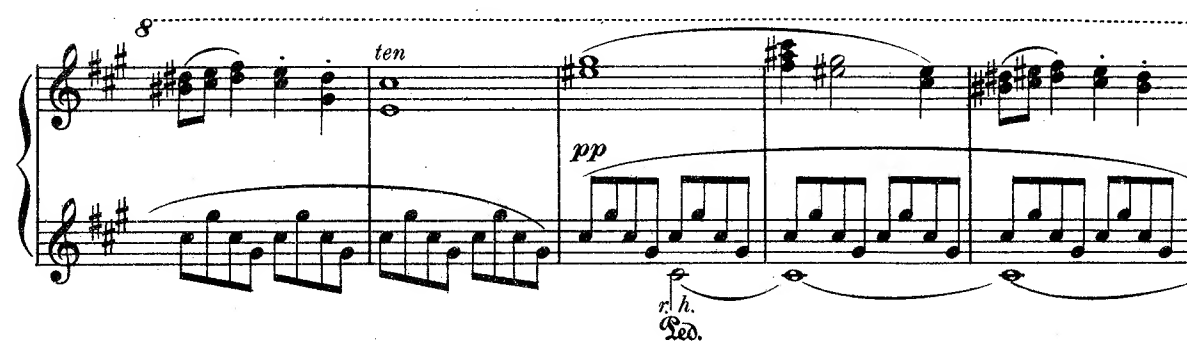
First system of musical notation. Treble clef, key signature of two sharps (F# and C#). The right hand starts with a half note G4, marked *ten.* and *f*. The left hand plays a non-legato eighth-note pattern, marked *non legato.* and *f*. A crescendo marking *cresc.* is placed over the left hand. The system ends with a triplet of eighth notes in the left hand.



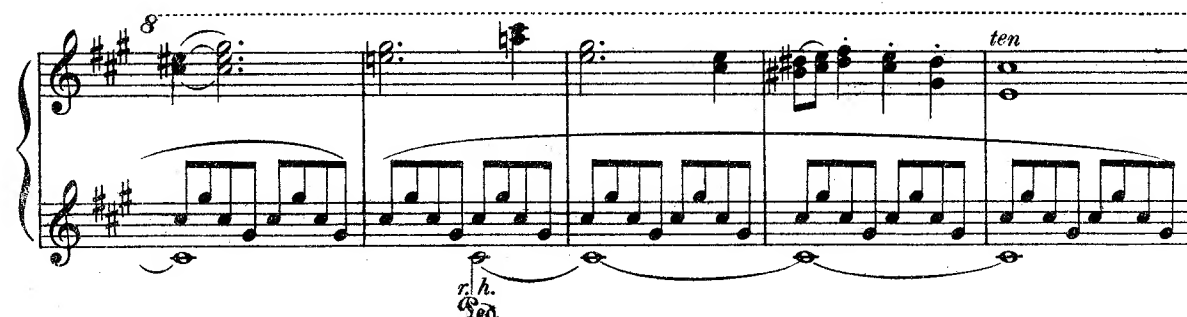
Second system of musical notation. The right hand features a series of chords and a final triplet of eighth notes, marked *pp delicato.* and *con Sed.*. The left hand continues with eighth-note patterns, marked *f*.



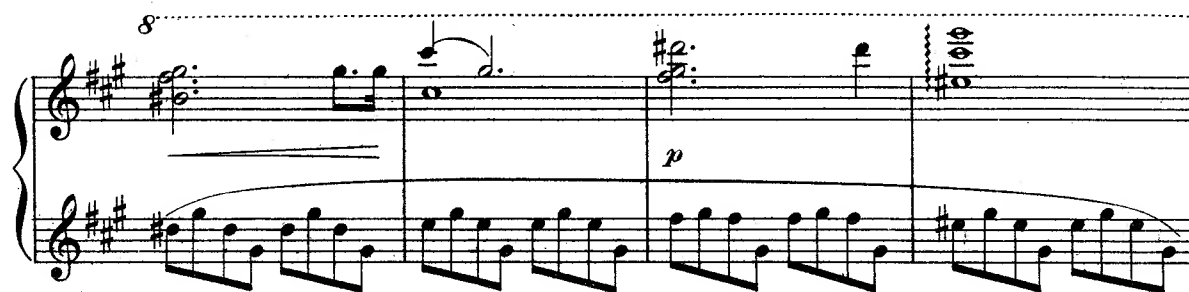
Third system of musical notation. The right hand plays a series of chords, marked *pp*. The left hand continues with eighth-note patterns.



Fourth system of musical notation. The right hand features a half note G4, marked *ten.* and *pp*. The left hand continues with eighth-note patterns, marked *pp* and *con Sed.*.



Fifth system of musical notation. The right hand features a half note G4, marked *ten.* and *pp*. The left hand continues with eighth-note patterns, marked *pp* and *con Sed.*.



First system of musical notation, measures 1-4. The key signature is two sharps (F# and C#). The notation includes fingerings (5, 1, 2, 3, 4, 1) and dynamics (*legg.*, *p*). The right hand plays a melodic line with a trill in measure 2, while the left hand provides a rhythmic accompaniment.

Second system of musical notation, measures 5-8. The notation includes fingerings (2, 1, 2, 1, 4, 1) and dynamics (*p*, *pp*, *fz*). The right hand features a series of sixteenth-note runs, while the left hand plays a steady eighth-note pattern.

Third system of musical notation, measures 9-12. The notation includes fingerings (4, 5, 2, 1) and dynamics (*p ma marc.*, *legg.*, *ten.*). The right hand has a melodic line with a trill in measure 10, while the left hand plays a sustained note in measure 11.

Fourth system of musical notation, measures 13-16. The notation includes fingerings (5, 2, 1, 2, 1, 2) and dynamics (*p*, *ten.*). The right hand plays a series of sixteenth-note runs, while the left hand plays a steady eighth-note pattern.

Fifth system of musical notation, measures 17-20. The notation includes fingerings (3, 2, 3, 2, 8) and dynamics (*p leggieriss.*, *L.H.*, *pp*). The right hand features a series of sixteenth-note runs, while the left hand plays a sustained note in measure 18.

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*Op. 19, No. 3. Reverie30	—In Autumn—From an Indian Lodge—To a Waterlily—	
*Op. 19, No. 4. Dance of the Dryads60	From Uncle Remus—A Deserted Farm—By a Meadow	
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